

FAMILY GUY

"Fifteen Minutes of Shame"

Production #2ACX08

Written by
Steve Callaghan

Directed by
Scott Wood

Created by
Seth MacFarlane

Executive Producers

David Zuckerman
Seth MacFarlane

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20TH CENTURY FOX TELEVISION
10201 W. Pico Boulevard
Los Angeles, CA 90035

AS BROADCAST (GOLDENROD)
April 25, 2000

“Fifteen Minutes of Shame”

FINAL CAST LIST: #2ACX08:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN
MEG GRIFFIN.....	MILA KUNIS
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
ADAM WEST.....	ADAM WEST
ANNOUNCER.....	KEVIN MICHAEL RICHARDSON
ASHLEY.....	TARA CHARENDOFF
BETH.....	LISA WILHOIT
BOB ROSS.....	SETH MACFARLANE
BONNIE.....	JENNIFER TILLY
CLEVELAND.....	MIKE HENRY
COLLETTE.....	TARA CHARENDOFF
DIANE.....	LORI ALAN
ERICA.....	ALEX BORSTEIN
FAN #1.....	MIKE HENRY
FISHERMAN.....	WILL FERRELL
FRAN DRESCHER.....	ALEX BORSTEIN
GALLAGHER.....	SETH GREEN
GOD.....	SETH MACFARLANE
HOMEROOM TEACHER.....	LORI ALAN
JOE.....	PATRICK WARBURTON
KEVIN.....	SETH MACFARLANE
LISA.....	LISA WILHOIT
MAGIC CLAM.....	DANNY SMITH
MARIO/WOMAN/HORSE.....	DANNY SMITH
MARY KATE.....	TARA CHARENDOFF
MILES “CHATTERBOX” MUSKET.....	DANNY SMITH
MOLTEN MAN.....	KEVIN MICHAEL RICHARDSON
NEW “MEG”.....	LISA WILHOIT
NEW “PETER”.....	SETH MACFARLANE
PRIEST.....	ADAM WEST
QUAGMIRE.....	SETH MACFARLANE
RONALD MCDONALD.....	SETH MACFARLANE
TREVOR.....	JAY MOHR

COLD OPEN

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

We see PETER painting at an easel while watching television (we don't see what he's painting).

INT. BLACK BACKGROUND (ON TV)

BOB ROSS (the PBS show guy) stands in front of an easel painting with a fan brush.

BOB ROSS

Alright, now we're going to use a fan brush here, and, uh, why don't you take some hunter green, and we're gonna put a happy little bush right down over here in the corner, there. And that'll just be our little secret. (BEAT) And if you tell anyone that that bush is there... I will come to your house and I will cut you.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Peter studies the painting and frowns.

PETER

Aw geez, mine doesn't look anything like his. (SHRUGS) Ah, the hell with it.

REVERSE ANGLE on Peter's painting. It's an exact duplicate of the "Family Ties" drawing from their opening credits. Peter's hand comes into frame as he paints Michael Gross' sweater. The "**Family Ties**" theme begins.

END OF COLD OPEN

ACT ONE

EXT. QUAHOG SHORELINE - DAY

An outdoor fair, "Quahog's Annual Clam Day," is under way. There are food tables, games of chance, music, etc. The GRIFFINS are standing behind Chris, who holds a baseball at a dunk tank booth. The sign reads, "Dunk the Fisherman in the Shark Tank." Chris throws a ball and misses the bull's-eye. A FISHERMAN in yellow rain gear mocks him.

FISHERMAN

Ha! Boy, you throw like a fishwife!
C'mon, ya herring lubbin' frigate rod!

PETER

Chris, are you gonna take that from
a fisherman?

CHRIS

No way!

Chris fires the ball and **hits** the bull's-eye. The Fisherman falls into the water. We hear the **gnashing** of shark teeth, and the Fisherman **screams** as the water turns red.

FISHERMAN

For the love of Pete!

Peter and Chris **laugh**.

CHRIS

I'm good.

LOIS

Aah, how fun. And it's for a good
cause. All the money goes to the
families of fishermen who've been
eaten by sharks.

EXT. SHORELINE - LATER

All the FESTIVAL GOERS are gathered excitedly at the sea shore. A podium is set up.

ANNOUNCER

Ladies and gentlemen, the mayor of
Quahog, Adam West.

Everyone **applauds** as ADAM WEST steps up to the microphone.

ADAM WEST

(OVER APPLAUSE) Thank you. Thank you.

The **applause dies down** and stops.

ADAM WEST (CONT'D)

Thank you very much. Thank you.

Thank you. Thank you. Thank you.

Yea- thank you. It was three hundred
and sixty years ago that Quahog
founder Miles "Chatterbox" Musket set
sail for the new colony of Rhode
Island.

RIPPLE DISSOLVE TO:

EXT. DECK OF THE MAYFLOWER - DAY (FLASHBACK)

MILES "CHATTERBOX" MUSKET talks to the other PILGRIMS.

MILES "CHATTERBOX" MUSKET

You know what I'm gonna do when we
get to shore? First thing -- first
thing I'm gonna do is have me a
snack. No, shower first, snack
second. But I hope I see Indians.
Hey, you think they'll have American
cheese there?

ADAM WEST (V.O.)

Ever the free thinker, Miles was
thrown overboard for speaking his
mind.

As Miles continues to chatter, the Pilgrims throw him over the side of the ship.

He **splashes** into the water.

ADAM WEST (CONT'D; V.O.)

He was as good as dead...

We see Miles sink to the bottom of the ocean. He lands on a large CLAM which comes to life and whisks him to the surface.

ADAM WEST (CONT'D; V.O.)

But as legend has it, he was saved by a Magic Clam who brought him to shore and shared the vision of a new colony which would be called... Quahog.

EXT. 1641 QUAHOG - DAY (FLASHBACK CONTINUED)

Miles stands on the shore with the Clam.

MAGIC CLAM

There are fields for tilling, woods for timber, and always the bounty of the sea--

MILES "CHATTERBOX" MUSKET

Look at all this sand! You know, there are beaches that have black sand. Oh, did I not pack my towel--

MAGIC CLAM

Are you, are you listening? Because I'm trying to help you here.

ADAM WEST (V.O.)

And help he did.

The barren coastline **DISSOLVES INTO** the colonial settlement of Quahog.

ADAM WEST (CONT'D; V.O.)

Thanks to the Clam's leadership,
Quahog became a great and prosperous
settlement. But relations between
Miles and the Clam soon soured.

INT. MILES' CABIN - NIGHT (FLASHBACK CONTINUED)

The Clam sits on a table across from Miles, who eats dinner.

MILES "CHATTERBOX" MUSKET

-- I mean, I know he's an Indian, but
what kind of name is "Squanto?" I
mean, "Leslie" or something like that
would be nice...

MAGIC CLAM

Shut up! Shut up, just shut up!
God! Keep it to yourself once in a
while. Ah. He-here, look at what
I'm doing. Alright? Look, watch
this, watch this.

The Clam closes his shell and holds it for a beat.

MAGIC CLAM (CONT'D)

Ah? Ah? Look, see that, see that?

(CLOSES HIS SHELL AGAIN FOR A BEAT)

Yeah, now try it with me. (CLOSES

SHELL FOR A BEAT) Ah? Okay? Okay?

Miles **fights back tears** and slowly folds his napkin, rises
and walks away. The Clam pushes his plate away and **sighs**.

ADAM WEST (V.O.)

Things only got worse. Before long,
Miles began to contemplate killing
the Clam.

INT. MILES' CABIN - NIGHT (FLASHBACK CONTINUED)

The Clam sleeps in its bed. **CAMERA SLOWLY PANS** to the doorway of the bedroom, where Miles stands with a musket.

EXT./ESTAB. MILES' CABIN - DAY (FLASHBACK CONTINUED)

INT. MILES' CABIN - SAME (FLASHBACK CONTINUED)

Miles is at the stove.

MAGIC CLAM (O.S.)

(QUIETLY) I was awake last night,
Miles.

Miles turns to see the Clam.

MAGIC CLAM

I saw you. I think it's time for me
to go.

WIDEN TO INCLUDE the Clam's duffle bag. He nudges the bag, but it won't budge. The Clam tries again, unsuccessfully.

MAGIC CLAM (CONT'D)

I'll send for my things.

The Clam ambles out the door. Miles chases after him.

MILES "CHATTERBOX" MUSKET

Wait! Don't go! I'm sorry!

Miles starts to **cry** as the Clam disappears into the surf.

RIPPLE DISSOLVE TO:

EXT. SHORELINE - DAY (BACK TO PRESENT)

ADAM WEST

Miles never spoke again. But every
year until his death from a
combination of tuberculosis and a
tomahawk to the head, he went to the
shore on this day in hopes that the
Magic Clam would return.

(MORE)

ADAM WEST (CONT'D)

Today, we citizens of Quahog continue
this tradition. (INCREDIBLY STILTED)

What's that? Something out at sea?

Adam West picks up a spyglass and looks out at the sea.

ADAM WEST (CONT'D)

(BELLOWING) Clam ho-o-o-o!

Everyone in the crowd looks out to sea with great excitement.
ANGLE ON THE OCEAN -- CLEVELAND and QUAGMIRE are in a small
rowboat next to Peter, who's in the water, dog-paddling
towards the shore in a cumbersome clam costume.

CLEVELAND

They're givin' your cue, Peter.

PETER

(PANTING) Who the hell's idea was it
to make this suit out of foam rubber?

ANGLE ON THE SHORELINE -- Lois, Meg, Chris, Stewie, and Brian
watch with the rest of the crowd.

LOIS

It's such an honor to play the magic
clam. Aren't you proud of your dad,
kids?

MEG

Are you kidding? God, this is worse
than having Ronald McDonald for a
father.

INT. RONALD MCDONALD'S HOUSE - NIGHT (CUTAWAY)

RONALD McDONALD sits reading a newspaper. His teenage
daughter, LISA, runs downstairs, dressed a little on the
trashy side. She hurries through on her way out.

LISA

Bye, Dad, don't wait up!

RONALD MCDONALD

Whoa, whoa, whoa, wait a minute, wait
a minute, Lisa. Come back here.

Lisa slumps and turns to face her father.

RONALD MCDONALD (CONT'D)

You're not going out with all that
make-up on.

LISA

But Dad--!

RONALD MCDONALD

(POINTS) Upstairs. You're a
McDonald. (BEAT) Not a whore.

EXT. SHORELINE - DAY (BACK TO SCENE)

Peter swims for shore, **out of breath**.

PETER

I think I got a wave here.

He catches a wave and bodysurfs in. As the wave **crashes**,
Peter's clam suit hits the sand and he's launched out of it
onto the shore. The crowd **reacts in shock** as they realize
that Peter's lost not only the clam suit, but also his
bathing suit (We don't see anything naughty).

BRIAN

Huh. So that's what Peter's penis
looks like.

INT. GRIFFINS' CAR - DAY

The family drives home. We only see Peter from the neck up.

MEG

How could you embarrass me like that?
Nobody better pull this kinda crap at
my slumber party tonight.

LOIS

Don't worry, honey, you and your friends are gonna have a great time.

STEWIE

Yes, yes, how delightful it will be. A pubescent herd of gabbyratchets prattling on about boys and music and jelly beans and stickers.

CHRIS

Oh, oh, we better stop by the hospital so I can get my cooties shot.

He **laughs** hysterically at his own joke. Peter **joins** in.

LOIS

Shut up.

MEG

Just leave me and my friends alone tonight, okay?

PETER

Meg, will you relax? None of us are gonna do anything to embarrass you, all right? Geez, I gotta get gas.

EXT. GAS STATION - CONTINUOUS

The car pulls into a gas station. Peter gets out to fill up. We see that he is still buck naked.

PETER

Hey, any of you guys want a soda? I'm gonna go inside and get a soda.

MEG

Mom!

LOIS

Meg, you know your father loves you
very much.

KEVIN approaches, dressed as a pump jockey.

KEVIN

Mr. Griffin?

MEG

Oh my god.

PETER

Hey, look, Meg, it's Kevin from next
door. I, I didn't know you worked
here. Hey, Kevin, come here. Come
here! Say hi to Meg! She's right in
there. Right there.

As Meg sinks slowly in her seat, we **CUT TO:**

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Meg and FIVE GIRLFRIENDS, including COLLETTE and BETH, are in
sleeping bags, eating junk food.

COLLETTE

Okay, I'd put Brad Pitt's face on
Brendan Fraser's body, with Ben
Affleck's butt.

The girls all **squeal**. Lois enters wearing a nightgown.

LOIS

My turn, my turn! I'd take James
Brolin's face, Mark Spitz's body and
Milton Berle's legendary genitals.

She **sighs**, dreamily. The rest of the girls look at her,
stunned. Meg pulls her aside.

MEG

Mom, what are you doing?

LOIS

I love slumber parties!

Lois turns to the other girls.

LOIS (CONT'D)

Okay, "Truth or Dare." Who here has
gone all the way? Hmmm?

Lois shoots her own hand up. The girls look away uneasily.

LOIS (CONT'D)

You know, at my sleepovers we used to
practice French kissin'. Now
everybody pair up!

From behind the sofa, we hear:

CHRIS (O.S.)

Awright, Mom!

MEG

Chris, get out here right now!

CHRIS (O.S.)

(EMBARRASSED) Um... I can't.

LOIS

(STERNLY) Okay, finish up and then
come out.

ANGLE ON the stairs as Peter descends.

PETER

Hey, Lois, have you seen my fake
beard--?

He **crashes** through the stairs so that he's only visible from
the bottom of the sternum up.

PETER (CONT'D)

Oh, crap. I'm stuck in the stairs.

MEG

Oh God, kill me now.

A small red dot appears on Meg's forehead. **CUT TO:**

EXT. HEAVEN - DAY (CUTAWAY)

GOD is holding a shoulder-mounted rocket launcher with an infrared laser sight. The phone **rings**. God **sighs** and puts the rocket launcher down and picks up the phone.

GOD

Hello! (LASCIVIOUSLY) Kaaa-rrreen.

God smiles and starts twirling the phone cord.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

LOIS

Oh, boy. (CALLING OFF) Alright, Meg,
I'm gonna need you to boil some
water. And girls, I'm gonna need
towels, lots of 'em. (CLAPS) Okay,
let's go!

Everyone scatters.

PETER

Aw geez, I'm sorry, Meg's friends.
Look, I'll make it up to you, I'll
get you Davey Jones for your school
dance.

INT. PETER AND LOIS' BEDROOM - A LITTLE LATER

Meg paces as Lois tends to Peter's ass wounds with cotton balls and some iodine. Peter **hollers** as Chris watches, dumbly.

PETER

Ow-ow, geez, Lois, what is that, acid?

MEG

You guys are ruining my life!

LOIS

I'm sorry, honey. I know how you must feel.

MEG

If you care about me, you won't show your faces downstairs for the rest of the night.

PETER

Well, then it's a good thing I have this!

He whips out a mask of RONALD REAGAN and makes peace signs like Nixon.

PETER (CONT'D)

(LAME REAGAN IMPRESSION) I am not a crook!

Lois **laughs**. Meg stamps her foot.

MEG

Look, I mean it! All of you! (LOOKS AROUND) Oh god, where's Stewie?

INT. GRIFFINS' LIVING ROOM - SAME

Stewie sits with the girls in a circle, drinking hot cocoa.

STEWIE

Well, Beth, what do you think? Does Mark find you attractive?

BETH

(LAUGHS) I don't know...

STEWIE

Well, have you asked him?

BETH

Not exactly...

STEWIE

Alright, look, let's-let's try some role playing. I'll be Mark and you ask me out to the, the box social or whatever the devil it is you children are doing these days.

EXT./ESTAB. GRIFFINS' HOUSE - LATER THAT NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

The lights are out. Meg and her friends have settled into their sleeping bags, but most of them are still awake. A few beats of silence pass.

LOIS (O.S.)

Peter, don't -- God, your hand is like ice! Just -- here, give it to me. (SEXILY) Oooh, that'll warm it up a little. (GIGGLING) Oh, that's nice.

Meg and her friends squirm uncomfortably in their sleeping bags, eyes wide open.

PETER (O.S.)

Oh! Oh! Oh!

One of the girls looks a little queasy.

LOIS (O.S.)

Peter, wait for--

PETER (O.S.)

(SCREAMING) Shaaazaaaaammm!

LOIS (O.S.)

(SIGHS) Oh, Peter.

PAN OVER to Meg's sole sleeping friend who suddenly wakes to find Chris watching her sleep. She **screams**. Chris **screams**, too, and dashes out.

EXT./ESTAB. GRIFFINS' HOUSE - NEXT MORNING

INT. GRIFFINS' KITCHEN - SAME

Meg, sits in front of the refrigerator, eating cheesecake.

Brian enters holding a book.

BRIAN

Hey, what happened to your friends?

MEG

My family scared them away.

He cuts himself a slice of cheesecake and **clicks** on the TV.
He **flips** through the channels.

MEG (CONT'D)

I just, I just wish there was some
way I could make them understand how
embarrassing they are.

Brian stops the TV on "Diane!", a Ricki Lake-type talk show.

INT. "DIANE!" SET - DAY (ON TV)

DIANE is on stage with ERICA and MARIO, who are her guests.

DIANE

Welcome back to "Diane!" Erica, it's
time for Mario's little confession.

Mario turns to Erica and takes her hands.

MARIO

Erica, you know I love you, but I
gotta come clean.

The audience "**ooohs!**" Erica braces herself.

MARIO (CONT'D)

I'm... I'm not really a man. I'm a
woman.

Mario pulls his shirt and face off, revealing he is, in fact,
a WOMAN! The audience **hoots**. Erica looks shocked.

ERICA

Oh my god, you're a woman?!

WOMAN

Actually, I'm not really a woman.

I'm a horse.

The Woman pulls off her face, revealing she is indeed a HORSE. The audience **hoots** some more.

ERICA

Oh, my god, you're a horse?!

HORSE

Well, actually, I'm not really a

horse. I'm a broom.

The Horse pulls off his face, revealing he's a BROOM. The Broom falls to the stage, inanimate. The **audience goes wild**. Diane holds her hands up, trying to quiet them down.

DIANE

Okay! Okay! (TO ERICA) So... how do you feel?

ERICA

To be honest with you, Diane? I'm surprised.

INT. GRIFFINS' KITCHEN - NIGHT (BACK TO SCENE)

Meg's still watching TV. We **PUSH IN ON** her as her eyes widen and she smiles.

EXT./ESTAB. CHANNEL 5 STUDIOS - DAY

INT. "DIANE!" SET - SAME

A STUDIO AUDIENCE (including characters from past episodes like SCOUTMASTER MITCH, the SOCCER PARENT, the DON, etc.) is gathered. Peter, Lois, Chris, and Meg sit in the second row.

PETER

Man, this is a great show. They drag these idiots up on stage and then blindside 'em. Li-like this one guy, didn't know he was actually two midgets.

LOIS

Oh, those poor unsuspecting people.

MEG

Well, maybe some of them deserved it.

Lois glances at Meg, a bit concerned. The audience **applauds** and **theme music** plays as Diane takes the stage.

DIANE

Hello, and welcome to "Diane!"
Today's guest is tired of being embarrassed by her family.

LOIS

(WHISPERING) Meg, how did you get these tickets again?

DIANE

Let's bring them up right now...

LOIS

(HUSHED AND DESPERATE) Meg, whatever problems we have can be settled in the privacy of--

DIANE

The Griffin family!

The spotlight hits them. The audience **applauds**. Lois freezes like a deer trapped in headlights.

PETER

(SNICKERING) Suckers! (BEAT) Uh-oh.

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END OF ACT ONE

ACT TWO

INT. "DIANE!" SET - DAY

Peter, Lois, Meg, and Chris are on stage with Diane.

DIANE

And we're back. Griffins, do you
have anything to say to your daughter?

PETER

I can't believe you'd do this to us,
Meg. Maybe now I won't give you the
antidote!

MEG

To what?

PETER

To the poison you just drank! (LAUGHS
MANIACALLY)

MEG

(TO DIANE) See what I mean? (TO
AUDIENCE) This is not normal!

INT. GRIFFINS' LIVING ROOM - SAME

Brian sits on the couch watching TV with hors d'oeuvres and
a martini. Stewie **scampers** into the room.

STEWIE

You, there, Bingo. It seems the
naughty baby has made a messy-poo in
his-- (NOTICES TV) I say, what's this?

Stewie raises an eyebrow and plops himself down on the couch
next to Brian.

STEWIE (CONT'D)

Volume, volume!

INT. "DIANE!" SET - SAME

PETER

Look, what's the big deal?

CHYRONED over him is "Peter: Embarrassing Fat Moron."

PETER (CONT'D)

I mean, we-we're just a regular
American family. We have family
dinners, and we go to church together
and--

MEG

Yeah, and you even manage to
humiliate me there!

INT. CHURCH - DAY (FLASHBACK)

A PRIEST is at the pulpit as Peter, among others, leans at
the altar, drinking from the communion goblet. Peter
swallows, coughs, then looks wide-eyed at the goblet.

PETER

Whoa! Is that really the blood of
Christ?

PRIEST

(DISTRACTED) Yes.

PETER

Man! That guy musta been wasted
twenty-four hours a day, eh?

ANGLE ON Meg, sitting in a pew with the rest of the family.
She covers her face in embarrassment.

INT. "DIANE!" SET - DAY (BACK TO PRESENT)

DIANE

We have a caller on the line. Go
ahead.

STEWIE (V.O.)

Yes, yes, I say, do you have Prince
Albert in a can?

INT. GRIFFINS' LIVING ROOM - SAME

Stewie is on the phone. Brian stands next to him,
suppressing **laughter**. Stewie "**shushes**" Brian by waving his
hand at him.

STEWIE

(TO BRIAN) Quiet, quiet, shut up. (TO
PHONE) Uh, well, you better let him
out.

As Stewie hangs up, he and Brian **laugh**.

BRIAN

That's hilarious!

INT. "DIANE!" SET - SAME

CHYRONED over Lois is "Lois: Probably more of a bitch than
she lets on."

LOIS

Meg, you have two parents who love
you and--

She notices a monitor.

LOIS (CONT'D)

What does that say under me...? Oh,
go (BLEEP) yourself, Diane!

INT. GRIFFINS' LIVING ROOM - SAME

Brian and Stewie share an "I can't believe it!" look.

STEWIE

She said a swear!

INT. "DIANE!" SET - SAME

DIANE

Peter, do you think there might be any validity to what Meg is feeling?

PETER

(OFFENDED) Who are you callin' Uncle Tom?!

DIANE

What?

Peter picks up a chair and starts to throw it at Diane.

CHRIS

Okay, time-out. This kind of acrimony isn't gonna resolve our differences. May--

PETER

Just shut up and throw a chair!

CHRIS

Okay!

He picks up the chair Lois is sitting in and hurls it across the room with her still in it.

LOIS

Aaaah!

The audience goes wild, **cheering** and **screaming** as Diane's **theme music** rises. **ANGLE ON** TREVOR, a young executive in the audience, smiling at what he sees.

INT. CHANNEL 5 BATHROOM - A FEW MINUTES LATER

Peter stands in front of a urinal.

PETER

(TO HIMSELF) Uh oh. Fire! Fire!

City Hall is burning. Don't worry!

I'll put it out! Aaaah!

Peter **giggles**. Trevor enters and goes to the urinal next to Peter. We hear him **unzip** his fly.

TREVOR

Hey, great show out there!

PETER

Look, if you want an autograph right now, you either gotta give me a pen or get me some snow.

TREVOR

(LAUGHS) I look at you and I see a series. In fact we would like to put cameras in your house and follow the human drama that is your family. Kinda like "The Real World."

PETER

All right! Then everyone will get to see me and my wacky antics.

INT. GRIFFINS' LIVING ROOM - DAY (FLASHBACK)

Peter hides next to a doorway, waiting. After a moment, Lois enters, carrying a drinking glass. Peter jumps out at her.

PETER

Blaaah!

Slightly startled, Lois drops the glass and it **shatters** on the ground. Peter **laughs hysterically**, doubling over and holding his sides. He wipes his eyes, leans on furniture for support, **hyperventilates** trying to catch his breath, etc. This goes on far, far too long. Lois just stares at him blankly.

INT. CHANNEL 5 BATHROOM - DAY (BACK TO PRESENT)

TREVOR

So do we have a deal?

PETER

Let's shake on it!

Both men give themselves a hearty shake, then **zip** up their pants.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

The Quahog Channel Five News truck is parked in the street in front of the house.

INT. GRIFFINS' LIVING ROOM - A LITTLE LATER

(NOTE: For the rest of the script, at appropriate moments, we will see the action from the P.O.V. of hand-held cameras being carried by omnipresent cameramen.)

The family is sitting on the sofa.

CHRIS

Mom, are we on TV right now?

LOIS

(FORCED SMILE FOR CAMERAS) Yes,
Chris, your father signed a contract
and now we're going to be on TV for
the next six months.

MEG

How could you do this? You turned my
life into the twenty-four hour loser
channel!

STEWIE

You, cameraman! Make sure you use
that Cybill Shephard filter. If they
can make her look half-human, they
should be able to take six months off
my face.

EXT./ESTAB. GRIFFINS' HOUSE - THE NEXT MORNING

INT. PETER AND LOIS' BATHROOM - SAME (REAL GRIFFIN POV)

Peter, dressed only in his underwear, **spits** in the sink and replaces his toothbrush in the cup.

PETER

Um, I-I find the toothpaste with the pump is a little easier to get on the brush.

CAMERA follows him into:

INT. PETER AND LOIS' BEDROOM - CONTINUOUS

He walks to his dresser while talking to **CAMERA**.

PETER

Um, you might've noticed my underwear has a, has a hole in it. It's a, you know, I-I, it's, I-I don't see any reason to th-throw it out. It's, the waist is still fine. (PULLS ON HIS WAISTBAND) You know, see, see, it's still real stretchy.

INT. GRIFFINS' KITCHEN - LATER (REAL GRIFFIN POV)

Lois, wearing a dress, pearls, and a bit more makeup than usual, whips up breakfast with a smile. Stewie, Chris and Brian are at the table, watching Peter on the TV as Meg enters.

MEG

Mom, you have to do something! Dad's on TV parading around in his underwear like some gross European guy.

LOIS

(FOR, BUT NOT TO, THE CAMERA) Oh, now, sweetie, your father's just a free spirit. (HANDS HER A PLATE) Here, a good breakfast is the foundation of a good day.

She puts a plate in front of Chris. Brian notices the camera in front of him. He looks uncomfortable, then, gamely:

BRIAN

And a, and a bad breakfast is the
foundation of indigestion. Hey-oh!
(FORCED CHUCKLE, INTO CAMERA) Hey,
uh, hi, I'm Brian.

He forces a smile, then quietly takes out a hip flask and takes a huge **swig** from it.

STEWIE (O.S.)

What the hell is this?!

CAMERA WHIP PANS to Stewie, who looks enraged.

STEWIE

I said egg-whites only! Are you
trying to give me a bloody heart
attack?

He hurls his plate against a wall.

STEWIE (CONT'D)

Make it again!

INT. STEWIE'S ROOM - LATER (REAL GRIFFIN POV)

Stewie sits casually in a little chair, doing a "confessional" to the **CAMERA**.

STEWIE

Ah, the breakfast thing. Yes. I, it
wasn't even about the eggs, really.
Frankly, I like the yolks. I-I, I
do. I have no problem, It's just--
There's always been a lot of tension
between Lois and me. And, it's not
so much that I want to kill her.

(MORE)

STEWIE (CONT'D)

It's just I want her not to be alive anymore. Ah, I-I sometimes wonder if, if all women are this difficult. And then I think to myself, my god, wouldn't it be marvelous if I turned out to be a homosexual.

INT. CHRIS' ROOM - DAY (REAL GRIFFIN POV)

Chris just stares dumbly at the camera. He waits a long, long time, trying to think of something to say. Finally:

CHRIS

(STIFFLY, TO CAMERA CREW) One time my dad pooped in the neighbor's yard and then lied about it.

INT. SWANSONS' HOUSE - SAME

JOE and BONNIE are watching Chris on TV.

JOE

I knew it! Well, I'm glad I used his shovel to clean it up.

BONNIE

Wow, Joe, this sort of makes you like Larry from "Three's Company." You know, I always thought he was sexy.

JOE

(INTENSE, FLEXING BICEP) Yes! I am all about Larry over here.

EXT./ESTAB. THE LOBSTER SHANTY - NIGHT

INT. THE LOBSTER SHANTY - SAME (REAL GRIFFIN POV)

The family sits at a table in front of a large lobster tank. All but Meg wear lobster bibs.

PETER

Um, on Sundays, we generally catch the early bird special, here at the Lobster Shanty. There's fresh seafood, good prices, plus... it's a shanty.

CHRIS

And you get to pick your own lobster.

ANGLE ON Stewie eyeing the lobster tank.

STEWIE

(TO WAITER) Yes, yes, that one looks like he's got some fight in him. Take off the rubberbands, I'm going in.

Stewie starts to peel out of his overalls. A COUPLE OF FANS enter excitedly with autograph books.

FAN #1

Oh my god, it is them. I can't believe the Griffins eat here like everyday people!

ANGLE TO include the lobster tank. Unseen by the family, Stewie has stripped down to his diaper and his white t-shirt and is swimming after a lobster with a butter knife in his teeth.

MEG

We're, like, trying to eat here.

The Fans slink away. In the b.g., Stewie is wrestling like Tarzan with the lobster. Huge air bubbles rise to the surface as Stewie struggles and stabs the lobster repeatedly.

LOIS

Meg, put your bib on.

MEG

I don't want to wear a bib.

LOIS

(TRYING TO BE SUBTLE) Meg, honey,
it's very cold in here. Maybe you'd
be more comfortable with your bib on.

PETER

(CUTTING INTO THE BREAD) She means
your nipples are sticking out.

MEG

Mom!

CHRIS

(LAUGHING) Nipples! Nipples!

MEG

That's it! I want those cameras off.

CHRIS

Fourth wall. (YELLING) You're
breakin' the fourth wall!

Stewie walks into frame carrying the lobster by the tail over
his shoulder. He hops into his chair and **slams** it on his
plate, splattering Meg with butter.

LOIS

Meg, you're the one that got us on TV
in the first place.

MEG

Well, now I'm getting us off TV. I
quit!

FREEZE FRAME. PULL OUT TO REVEAL we're in:

INT. CHANNEL 5 EXECUTIVE OFFICES - DAY

Peter and Lois sit with Trevor. He's just freeze-framed the
scene they were watching on an office monitor.

TREVOR

Look, this isn't necessarily a bad thing.

LOIS

Oh, we can't do the show without Meg.

TREVOR

Why not? Our research shows that Meg is the least popular character on the show, but everyone loves the rest of you. Lois, Lois, women twenty-five to forty-nine, they see you as a role model.

LOIS

(FLATTERED) Really?

TREVOR

Absolutely.

PETER

What about me?

TREVOR

(CHUCKLING) Oh-ho-ho, you? (BEAT)

Look, the bottom line is, you folks are all still under contract. Okay, But I've come up with a solution I think will make everyone happy.

SMASH CUT TO:

EXT./ESTAB. JAMES WOODS REGIONAL HIGH SCHOOL - DAY

INT. CLASSROOM - SAME

A HOMEROOM TEACHER is calling roll.

HOMEROOM TEACHER

Jason Gallagher!

GALLAGHER

Present!

Meg enters quietly and heads for her seat.

HOMEROOM TEACHER

Meg Griffin!

MEG

Sorry I'm late, Mr. Taylor. I --

NEW "MEG"

Here!

Meg looks to her seat and sees a Camera Crew surrounding a sexy blonde girl, the NEW "MEG." The girl looks nothing like Meg, but she's dressed the same. **CAMERA P.O.V.:** The new "Meg" is surrounded by adoring CLASSMATES and gives a dazzling smile. "Real World" white squiggly writing pulsates which reads, "Meg Griffin" along with an arrow that points to the new "Meg." Meg looks shocked.

END OF ACT TWO

ACT THREE

INT. UNDERGROUND PARKING GARAGE - DAY

A black Towncar pulls up into the dark garage. Meg gets out of the car and it pulls away.

MEG

Hello?

PETER (O.S.)

Over here.

Peter and Lois, wearing trenchcoats, emerge from the shadows.

PETER

Thank you for meeting us here. Can
I offer you a cigarette?

LOIS

Peter!

PETER

Sorry. We have to keep this brief.

MEG

Why are we here?

PETER

No cameras. The TV executives don't
want viewers to get confused and
think you're Meg Griffin.

MEG

So you're just gonna let them recast
me?

PETER

Hey, it could've been worse. They
could've gone with plan "B."

INT. "M*A*S*H" OPERATING ROOM - DAY (CUTAWAY)

Peter, Lois and Chris are dressed as the M*A*S*H surgical team. They stand around the operating table as Brian, dressed as Radar, walks in, ashen-faced, carrying a telegram.

PETER

Brian, put a mask on.

BRIAN

I have an announcement. (READS FROM TELEGRAM, WITH GREAT DESPAIR) Meg Griffin's plane was shot down over the Sea of Japan. It spun in. There were no survivors.

A long beat. Stewie enters, wearing a dress, hat, dangling earrings, and a feather boa (like Klinger).

STEWIE

Who do I see about a section eight?

INT. UNDERGROUND PARKING GARAGE - DAY (BACK TO SCENE)

MEG

Fine, do your stupid show without me. I'll be at Cleveland's house. I don't even wanna be part of this family anymore.

Meg stomps off.

LOIS

Meg!

PETER

She'll be okay. C'mon, we gotta get back. The cameramen think we're taking Chris to soccer practice.

EXT./ESTAB. GRIFFINS' DRIVEWAY - SAME

Cameramen surround the Griffins' car, which is parked in the driveway.

INT. GRIFFINS' CAR - SAME

Chris sits in the backseat. Raggedy Ann and Raggedy Andy dolls sit in the front seat.

CHRIS

We're gonna be late! (BEAT) Why won't
you talk to me?!

EXT./ESTAB. CLEVELAND'S HOUSE - DAY

INT. CLEVELAND & LORETTA'S HALLWAY - DAY

Meg stands in the hallway with LORETTA and Cleveland.

LORETTA

Oh, Meg, honey, our home is your home
for as long as you like.

CLEVELAND

We could offer you the guest room,
provided that it doesn't bother you
that my Great Uncle Chet died in
there.

MEG

Oh, I guess not. Uh, when did he die?

CLEVELAND

We think some time between the
"Tonight Show" and the "Today Show."

ANGLE ON a DEAD OLD MAN in the guest bed. Meg **gasps**, then
covers her mouth in shock.

EXT./ESTAB. QUAGMIRE'S HOUSE - DAY

INT. QUAGMIRE'S LIVING ROOM - DAY

Meg comes from the hall and heads for the kitchen.

MEG

Um, Mr. Quagmire? Can I use your
toothpaste?

She enters into:

INT. QUAGMIRE'S KITCHEN - CONTINUOUS

Meg enters to find Quagmire and a HOT BABE, not wearing much clothing, going at it on the kitchen counter. Meg stops in her tracks, stunned.

MEG

Oh, my god! Excuse me!

QUAGMIRE

No problem, Meg. You probably bought me another three minutes. Giggedy, giggedy, giggedy, giggedy!

Meg bolts out the door.

EXT. QUAGMIRE'S HOUSE - CONTINUOUS

Meg leaves the house.

EXT. GRIFFINS' FRONT YARD - DAY (REAL GRIFFIN POV)

Chris is running through the sprinklers in his shorts, **laughing**. Peter speaks to one of the **CAMERAS**.

PETER

You know, some-some people think that dandelions are weeds. But, ah, you know, I-I always think, who the-who the hell decided tulips were so great?

The Cameraman turns away from Peter. Peter looks confused.

PETER (CONT'D)

Hey, hey, I'm over here. He-hey!

He turns to see that the camera is now trained on the New "Meg", who has come out of the house, dressed in shorts and a bikini top. She wears big cool sunglasses and sucks on a lollipop. Peter looks annoyed and storms off. Chris notices "Meg" and stops playing, dumbstruck.

NEW "MEG"

Hi, Chris.

CHRIS

You know my name?

NEW "MEG"

Of course I do, silly. I'm your
sister, Meg.

CHRIS

Oh. Uh, I don't know if Mom and Dad
told you, but we usually have
breakfast naked and I'm allowed to
videotape it.

She hugs Chris. He just starts **giggling** like an idiot. New
"Meg" steps into the sprinklers.

NEW "MEG"

Oooh, my skin's getting so slippery.
I hope I don't pop out of my top.

Chris **groans** and faints, falling face down into a puddle.
Peter emerges from the garage with something behind his back.

PETER

Hey, hey, camera guy, check this out.
Peter Griffin and Madame!

He produces a MADAME PUPPET, complete with long chin and
sticks on her arms.

PETER (CONT'D)

Oh, Madame, you're a lusty old gal,
aren't you? (AS MADAME) You're the
one with your hand up my backside,
darling! (AS PETER) Oh, she got me!

The camera stays trained on New "Meg."

PETER (CONT'D)

Hey, hey, come back here! Hey, she's
gonna sing "Rainbow Connection"!

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' KITCHEN - SAME (REAL GRIFFIN P.O.V.)

The family (except Meg and "New Meg") are eating dinner.

PETER

Oh, oh, the funniest thing happened
at work. You see, this--

We hear a **door open**.

NEW "MEG"

Hi, everybody.

The camera starts to **PAN AWAY** from Peter.

PETER

(TO CAMERA) Hey!

The **CAMERA PICKS** up New "Meg" crossing to the table.

NEW "MEG"

I had the worst day! First I didn't
make cheerleader, because I'm so
plain. And I still don't have a date
for Friday night. As usual. I'm
going upstairs and write in my
journal about how I'll never grow big
full breasts like these.

She runs upstairs. The camera crew follows her. (We no
longer view the scene through the "Real Griffins P.O.V.")

PETER

It's not fair, Lois. If I don't get
any airtime, how'm I ever gonna get
my own spin-off, where I'm a retired
baseball umpire who opens a bar... at
the center of the Earth.

INT. ROCKY'S DUGOUT - DAY (CUTAWAY)

Peter, as "Rocky" the bartender, is dusting the bar with a
small umpire's broom.

On the wall behind him is a picture of Peter as a Major League umpire. A MAN MADE OUT OF HOT MOLTEN ROCK sits at the bar.

PETER

You know, we don't get many of you
molten rock men in here.

MOLTEN MAN

Well at these prices, I'm not
surprised.

We hear **canned laughter**. Peter winds up into his trademark wild gesture and catch phrase.

PETER

That's it, pal. (POINTING
DRAMATICALLY) You are outta here!

More **studio audience laughter** and **applause**.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

Peter is in the same position as he was in the cutaway.

LOIS

To hell with the cameras. How could
we ever let them replace our little
girl? Oh I miss her, Peter.

PETER

Me, too. She's like that dorky
Baldwin brother who isn't as good-
looking or successful and never
answers my letters, but he's still a
Baldwin, dammit. And so is Meg.
Let's go get her back!

EXT./ESTAB. CHANNEL 5 STUDIOS - DAY

INT. CHANNEL 5 EXECUTIVE OFFICES - SAME

Trevor sits across from Lois and Peter.

TREVOR

So, Griffins, what can I do for you?

PETER

I'll tell you what you can do. You fire that sexy, interesting version of our daughter and make us a family again, or we walk.

TREVOR

Fire her? She's the highest testing character on the show. Besides, you can't quit. You have a contract.

He shows Peter the contract.

PETER

Oh yeah?

Peter grabs it as if to tear it in two.

PETER (CONT'D)

Well, here's what I think of your contract. (BEAT) I think it's awful and I don't much care for it at all, my good sir.

Peter hands the contract back to Trevor.

PETER

Let's go, Lois. We're out of here.

He gets up as if to leave.

TREVOR

Well, you put me in a very awkward position, Peter, but I guess I have no choice.

Peter and Lois share a triumphant look.

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

Meg, holding her duffle bag, stands at the curb, looking longingly at the house. **Emotional music** swells and tears well up in her eyes as she runs to the front door.

INT. GRIFFINS' LIVING ROOM - SAME

Meg throws open the door.

MEG

Mom! Dad! I'm home!

WIDEN TO REVEAL that there are STRANGERS sitting where the family normally sits. Cameras are trained on them.

MEG (CONT'D)

Who are you?

NEW "PETER"

We're the Griffins.

MEG

No, you're not. You're Tom Arnold.

We **PAN** across the room to see that each family member has been replaced, right down to the clothes.

MEG

And you're Fran Drescher. And
you're, um, that fat guy from "Boogie
Nights." (BEAT) You were really good
in that. And you're...

She focuses on TWO LITTLE GIRLS. One wears Stewie's overalls and is cleaning a toy gun. The other wears a collar and holds a martini glass.

MEG

...the Olsen twins?

ASHLEY

(AS STEWIE) Blast! Damn you all!

Victory is mine!

MARY KATE

(AS BRIAN) Whose leg do you have to
hump to get a dry martini around here?

EXT./ESTAB. MOTEL 8 - A LITTLE LATER

INT. MOTEL ROOM - SAME

Peter, Lois, Chris, Brian and Stewie sit watching the new
cast of "The Griffin Family" on TV.

INT. GRIFFINS' KITCHEN - EVENING (ON TV)

Tom Arnold is sprawled out on the kitchen table as the new
"family" is gathered around him.

FRAN DRESCHER

Oh, Peter. You promised me you
wouldn't drink at the stag party.
Hahahahaha.

INT. MOTEL ROOM - EVENING (BACK TO SCENE)

Lois hangs up the phone and cringes.

LOIS

Uh, I do not sound like that. Oh,
this is terrible. We're the laughing
stock of the town and we've lost our
daughter!

There's a **knock** at the door. Lois dashes over and opens it,
revealing Meg.

LOIS

Meg!

MEG

(TEARING UP) Oh, Mom.

They hug.

MEG (CONT'D)

Look, I don't care if you guys
embarrass me. I want to come home.

LOIS

Oh, sweetie, it's good to have you
back!

PETER

Hey, honey, I'm sorry we missed your
ballgame.

MEG

What?

Peter produces an ice cream cone.

PETER

Here's an ice cream. We love you,
Meg.

MEG

I love you, too.

Meg hugs Peter.

DISSOLVE TO:

INT. MOTEL ROOM - LATER

The family is watching TV. Meg sits at a desk with a Commodore 64 computer. She looks over at her family, lit by the blue glow of the flickering television and begins to **type**. **CLOSE ON** the screen as we hear "**Doogie Howser**"-**type music**. The following is typed on the screen: "I'm stuck with my lame family in this crummy motel room for six months..." **ANGLE ON** Peter as he pulls out a Bible from the nightstand.

PETER

Hey, Lois, there's a Bible in here.

He opens it.

PETER (CONT'D)

(SING-SONG) Hey, look at me! I'm a
Christian! I'm reading the Bible!
Hehehehe.

Meg smiles and continues **typing**. **ANGLE ON COMPUTER SCREEN:** The words, "and I couldn't be happier." appear. We hold on the screen for a long beat.

After a couple seconds, "couldn't be happier" is backspaced over and then some new words are **typed** in its place: "want to kill them all." **PULL BACK TO REVEAL** Meg's now sitting with the family and Stewie is at the keyboard.

END OF SHOW